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alienum puto. To win ourselves, then, to strengthen our Classical Associations is the first objective of our campaign. I wish it were possible to drive out, instantly, of the classical teaching forces of the country all those teachers (*sic*) of Latin and Greek whose primary interest is not the study and the teaching of the Classics. To those that were left, after such an ejection, and to those proper persons who would, on the same plan, take their places our Classical Associations would make a more effective appeal than they do at present. I am aware that it will be said that many are deterred from joining Classical Associations by lack of means. The assertion has some force, but none the less it is true that we all of us find the money to do the things on which our hearts are set. On self-improvement in their (chosen) work the hearts of classical teachers should be supremely set, and surely one means to such self-improvement is to be found in Classical Associations, in their meetings, and the opportunities those meetings give of seeing other students and lovers of the Classics, of talking with them, and gaining thereby a new point of view, new inspiration; another is to be found in the journals the Associations support.

Larger membership in The Classical Association of the Atlantic States or The Classical Association of the Middle West and South would make it possible to do more for and with THE CLASSICAL WEEKLY and The Classical Journal. For THE CLASSICAL WEEKLY I have had from the start a vision of the time when it shall be an *Amerikanische Philologische Wochenschrift*, appearing forty times or more per year and having sixteen pages of reading matter per issue. By this vision THE CLASSICAL WEEKLY is to have what it has to-day—eight pages of material for the teachers in the preparatory Schools and in the Colleges both, and an additional eight pages weekly, to be devoted to the publication of additional reviews, not only of books, but of articles as well. Such an *Amerikanische Philologische Wochenschrift*, through its summaries and reviews of books and articles, whether published here or abroad, would do much to offset and remove that grievous handicap of our classical teachers—the lack of books and periodicals. A couple of years ago I was told that in a city not 600 miles from the Atlantic Coast, which boasts the possession of a University and a College or two, no set of The Classical Review was available! How can one do good work without tools—without books? (see THE CLASSICAL WEEKLY 7.98). In my journeys about our country, I have seen *College* libraries whose stock of Latin and Greek books was grotesquely inadequate, especially when compared with the array of classical books, periodicals, pamphlets, and dissertations which surrounds me in my study at home. The effort to make bricks without straw has not been confined to ancient days or to far-off Egypt.

C. K.

(To be continued)

SOME ARCHAEOLOGICAL COLLECTIONS IN THE UNITED STATES¹

I

A. The Olcott Museum, Columbia University

The most interesting thing about the Olcott collection at Columbia is its constant use. There are many larger museums, but there cannot be many that are more useful than this. From its inception in the '90's as an aid to the classes in epigraphy conducted by Professor Egbert, its growth has kept pace with the needs of students in that department of work. At first there were only reproductions of inscriptions, wet rubs or 'squeezes', which were procured for Professor Egbert by Dr. Olcott, then a Fellow at Columbia. From that it was but a short step to acquiring the stones themselves, which now form the largest and most important part of the collection. The inscriptions are for the most part sepulchral. The following specimen is a good example of the clearness of word and of cutting: D.M. Titaciae Priscillae, Coniugi Castissimae Ac Sanctissimae, Benemerenti. Fecit Titacius Valens Patronius Et Contubernalis. Delightful in its simplicity and pathetic in its story! A brick stamp shows well the lunular form which is so characteristic of the stamped bricks.

While the inscriptions form the most important part of the collection, there are other things that amply illustrate Roman life and history. We find an Italic hut-urn, of the ninth or the eighth century B.C., from a tomb at Bisenzio, Lake of Bolsena. It contains human bones, and is somewhat rare as a museum specimen. It is interesting as casting light not only on the burial customs of the Romans, but also as a type of the primitive hut, the early house, and is called the Casa Romuli. Another vessel and a two-handled bowl were found with the hut-urn and are early Italic pottery, Iron Age of the Villanova or 'pozzo' period. There is another of the same period, but from Latium, an example of what is known as Buccero Italico. There are also many specimens which illustrate Roman life, such as a razor, fibulae, spoons, etc. A view of the museum, looking Southwest, shows the inscriptions in their case with its sliding shelves, and the sepulchral chest with a combat in relief and on top of the cover a figure supposed to represent the deceased reclining as in life. The room is virtually a laboratory, principally for the study of Roman life and epigraphy. The view just mentioned shows also the portrait of Dr. Olcott with the memorial inscription underneath.

¹On Saturday afternoon, May 8, 1915, the closing session of the Ninth Annual Meeting of The Classical Association of the Atlantic States was devoted to a series of papers, illustrated, on certain archaeological collections. Between such papers, illustrated by striking and beautiful slides, and written accounts, unilluminated by photographs, there is a great gulf fixed. Yet, believing that the various collections mentioned ought to be far better and far more widely known than they seem to be at present, the writers have kindly submitted the brief statements printed above.

C. K.

The memorial inscription (written by Professor McCrea) reads: Georgio N. Olcott, Viro Doctissimo Dilectissimoque, Qui, Summo Studio Rerum Romanarum Incensus, Et Aliis Viam Monstravit Et Ipse Semper Praecessit. The inscription explains why the museum is named as a memorial to Professor Olcott—to commemorate his devotion to archaeology and his diligent search for illustrative material. Practically all of the objects were obtained through him and many from him. After his death many of the objects owned by him were added to the Museum, by purchase from his estate by his family and friends. Among them is a large and important collection of coins, fairly complete and unusually fine.

Even before Columbia's classical collection contained so much as the little museum now holds, the University not only welcomed teachers as students, but invited them to bring their classes to study the objects that cast light on antiquity. It has always been delightfully hospitable and ready to help all students.

II

B. The Classical Museum at Hunter College²

The tiny museum at Hunter College has been gradually formed, and serves to illustrate the Classics and to demonstrate how easy it is to make models. While there are many objects illustrating Roman life, such as jars and lamps, most of the illustrative material here is in the form of models. A model of the Roman Forum of about 100 A.D., reconstructed on the basis of the Richter wall map of 1893, corrected by Hülsen's book, *The Roman Forum* (edition of 1906), is about 6 feet long by 4 feet wide; the material is mostly clay, with a coat of paint as a protection against the dust. A model of Pliny's villa at Laurentum, reconstructed after Cowan's plan, is made of clay. It is about 3 feet by 1 foot, and the house is about 3 inches high. The towers are 5½ and 7 inches high. The Roman house is cast in cement, and painted. Every room has a wall painting and a mosaic floor. The model is roughly 10 feet by 4 feet. The house is 6 feet by 3 feet, and 1 foot high. The inside view shows the peristyle and the garden. While it is not completely furnished, it has the essentials: chairs, couch, triclinium, pavements (including CAVE CANEM), and a sacrum. There is a large model of a shrine, cast in cement and painted in true fresco. It stands 6 feet, 9 inches high; the columns are 5½ inches thick. The background is true Pompeian red, the base decorated with black snakes.

All these models were made by the students as a purely voluntary extension of their work in the classical department. In working out the necessary details, they found themselves obliged to undertake a surprising amount of research, but this proved so interesting that they invariably regarded it as recreation rather than as study.

²See THE CLASSICAL WEEKLY 8.152.

The museum also contains a collection of costumes which have been made by the students from time to time for their various performances of plays and spectacles; for instance for the play known as *The Roman Marriage* it was necessary to make about thirty costumes, including togas, tunics of various kinds, and shoes³. These have been lent to schools in all parts of the country.

Besides the other material there are the Cybulski charts: *Tabulae quibus antiquitates illustrantur*. There are about twenty in the set, highly colored, 24 by 30 inches; they cost about \$1.50 each, mounted on linen. Besides these there is a copy of the Piranesi column of Trajan, which is a source for the study of Roman military matters. It served our students as a model for the covering of their camp, on which the designs are 7 feet wide and 2 feet high, done in bright colors on unbleached muslin. The camp is made after Cybulski VIII, of clay and plaster, and is about 5 feet by 7 feet. The soldiers were imported. There is also a small camp in a portable box, 2 feet square, for lead soldiers too small for the large camp. The floor and the background are painted in. The most interesting thing about the camp is that it has served as a guide to others and was made by visiting High School students. The first fruit was a model of Roman siege works made at the High School at Croton, New York, under the direction of a teacher who as a student worked on the model of the Forum, and saw the camp when it was being made. The second is a camp made by the Latin Club at Packer Institute, in Brooklyn. The soldiers in the Packer camp are of paper painted in bright colors.

HUNTER COLLEGE, New York City HELEN H. TANZER.

III

The Archaeological Collection of The Johns Hopkins University⁴

The Museum of Classical Antiquities at The Johns Hopkins University serves more and more each year the purpose for which it was founded, namely, to furnish material for purposes of University instruction and to offer to the Schools of Baltimore and vicinity a means of increasing their efficiency in the teaching of the Classics and ancient history. Since 1908 the writer of this article has every year taken various classes from public and private schools of Baltimore through the Museum, and now nearly every week some teacher

³This play—or spectacle, as Miss Tanzer prefers to call it—was constructed by Miss Tanzer herself, and was presented by students of Hunter College, under her direction, first in 1910, then in 1913. The earlier date, it will be noted, preceded the publication of Miss Paxson's book, *Two Latin Plays for High-School Students*, published in 1911; one of the plays in this book is entitled *A Roman Wedding* (see THE CLASSICAL WEEKLY 5.1-2). It is interesting that two original and effective champions of Latin, at points as far apart as New York City and Omaha, were working out, independently, at the same time, the same idea. C. K.

⁴In *The Johns Hopkins Alumni Magazine*, for November, 1915 (4.27-32) I published an illustrated paper entitled *The Archaeological Collection of the University*.

from the city or county brings a class to the University and shows them those objects which bring vividly before us one phase or another of the daily life of the Greeks and Romans.

The girls never tire of looking at the terra cotta figurines which prove so plainly that the one-piece garments worn as under or outer robes or both could be and were worn in the prettiest and most graceful fashion. Then, after attention has been called to a figurine which holds a fan, and after the girls have handled some gold, silver, or bronze fibulae and are told how they were used, and are shown several marble feet with sandals tied in different ways, they have a very clear idea of how an ancient Greek or Roman lady looked.

The last time Professor D. M. Robinson, one of the editors of *THE CLASSICAL WEEKLY*, went to Greece, he brought back a number of copies of antiquities from Crete. Therefore it is now possible for us to compare the ladies of classical antiquity with their older sisters in Crete, who lived in the second millennium B. C. These copies never fail to excite comment because of the remarkable likeness of the ancient Cretan dress to that of the present time, although the schoolgirls recognize that the wide-bottomed flounced skirt is a bit out of style just now.

Two cases in the Museum that receive much attention contain jewelry and gems from Cyprus. There are scores of wonderful gold finger rings and bracelets, and some fascinating gold circlet earrings. These latter are in the shape of nondescript animals with tapering bodies holding their tails in their mouths, thus forming the clasp. Of the gems certainly the finest is a sardonyx with an intaglio representation of Athena, with her Gorgon-head bossed shield, striking down a serpent-tailed giant. There is in another case one of the three copies of the famous Praenestine gold fibula which the late Professor Harry L. Wilson and I had made from the original, by express permission of the Italian government. On this fibula is the oldest Latin inscription, which is written from right to left instead of in the direction we now write.

Visitors to the Museum see a dozen or more amphorae, or other clay jars. It is not hard to guess their use, but it makes it more memorable if visitors are shown first a terra cotta figurine with a water jar on her head, then two or three Greek bowls or vases with paintings portraying people carrying such jars, or washing in big basins, and, finally, a relief on a small marble altar of a big mixing bowl into which a man pours water or wine from a large amphora which he carries on his shoulder, holding to one of the handles as he pulls the amphora down far enough to let the liquid run out.

By going from one case to another it is quite possible to show a series of objects which are toys or household articles or bric-a-brac, and at the same time to lay a foundation for future illustration of mythology, or art, or of household economy. For example, at

random one points out a series of small terra cottas, a girl riding on a bull, a figure with a bag in his hand sitting on a box, a man with a club and a lion's head for a cap, a female head with touseled hair, and two snakes tied under the chin, some lamps, some animals, and a dozen bronzes. Then one sees a money bank with a man in relief on the front of it. He stands in a sort of temple façade, and has a bag in one hand, and a stick in the other, and around the stick are two serpents. On the man's head is a cap with wings. Then we see a bronze weight for a steelyard in the form of a head with a cap with wings, next a foot of a bronze statuette which has wings on the ankles, then a bronze caduceus. Next one looks at some vase paintings of the labors of Heracles, and at an ivory knife-handle which is carved to represent Atlas. One goes back then to the Cypriote case and again points out the intaglio of Athena and her shield. Some time later in class or in private reading the students meet Hermes or Medusa or Heracles or Europa or some of the divinities or heroes whom they have seen in relief, or in vase paintings, or in terra cotta, or bronze, or gems, without knowing who they were. In most cases the young student will connect the museum piece with the description in class or in the book, and that very mental accomplishment is a triumph in more ways than one.

The boys are usually interested in a set of 'pocket' knives which the Museum has. The blades are gone from all but two, but the slits in the bone or ivory handles into which the blades closed are there, and the holes for the rivets are there. The handles themselves are works of art. One represents a gladiator with shield and sword, one a beautifully carved table-leg, one an Atlas with his arms raised over his head to support his age-long burden; several are arms with hands holding one thing or another; some are animals of weird design. An early black-figured Greek vase in the collection does not interest the boys because of its bands of designs, but the two boxing athletes at the top do demand their attention. And, when the modern boy sees one of our shallow Greek bowls with a design painted inside showing a man whipping a top exactly as the boys of to-day do, and the boy learns that the painting was done about five hundred years before Christ, his respect for the ancients increases at a bound.

Boys who are interested in construction find much delight in our pieces of lead water pipe from Pompeii, in our marble cinerary urns made in the shape of houses with door and gable roof, in the many hundreds of pieces of building brick and stone, painted plaster, colored facing marbles, floor mosaic, hot air tiles, locks and keys, marble door-sills, terra cotta dog-head water spouts, and the like. Much interest also attaches to bronze strigils, which one may with much justice call the rough towel of antiquity, and to bronzes of all sorts, such as razors, mirrors, tweezers, nail cleaners, colanders, cymbals, sistra, and luck charms.

The collection has a bronze slave collar which has an inscription punched around it telling to whom the wearer of the collar belonged and where to bring him in case he should be caught running away.

Those things in our collection which have to do with death and funeral arrangements always excite much interest. There are many gravestones of various kinds, both with and without inscriptions; there are several marble cinerary urn-tops with holes in them through which oil and wine were poured as sustenance for the dead. The Museum has a fine terra cotta cinerary urn from Etruria with a figure on top which is a life-like representation in miniature of the person whose ashes are in the urn. Perhaps most interesting of all is a good-sized double marble urn with the ashes of a devoted husband and wife still lying peacefully side by side as they have been these many hundred years. On the front of this particular cinerary urn is a short inscription of eight words which tells a story of Roman life and love and death in an inimitable way.

Such are some of the things in The Johns Hopkins collection which are useful to show to younger students; there are also many which are valuable for research and graduate instruction.

Perhaps most important of all are the inscriptions on marble, metal, plaster, and terra cotta, many of them Greek, the majority of them Roman, running in date from 550 B. C. to 400 A. D., which are mines of information on chirography, grammar, politics, history, and society. Several of the inscriptions are carved in the best letters of the scriptura monumental type; one of them, indeed, is so fine that its letters have been chosen as the best obtainable models for the lettering of the marble commemorative tablet put up in the Harriet Lane Johnston Home for Invalid Children which is affiliated with the Johns Hopkins Hospital.

Lastly, the Museum has a very excellent collection of Greek and Roman coins. A former trustee of the University, Mr. William H. Buckler, bought in Spain a splendid series of Roman coins both silver and gold, and these, with several other gifts or purchases, give the University about five or six thousand different coins which furnish illustrative material of the highest importance. Among other things we may say that we have a picture gallery by contemporary artists of almost all the Roman emperors and empresses.

It is certain that teachers and students who are near a University or municipal museum have an opportunity to increase very materially interest in the Classics, and full advantage ought to be taken of that opportunity. In most cases I believe it is done. Teachers, however, who are too far away from such a museum to use it need not bewail their lot. Almost every village now has one or more persons who have been abroad and have brought back antiquities of one sort or another that they are glad to lend. Teachers of the Classics have been going abroad in ever-increasing numbers, and many are slowly getting a little working museum of their own for their own

schools. I think I know fifty teachers who have very respectable collections of antiquities, and they have not had larger salaries than the rest of us, and every one of them, through these collections, has had large returns from a very small investment.

Perhaps a better way than to try to form a collection of one's own is to get a movement started for a local museum. There is not a community anywhere that will not respond either with gifts or loans to a tactful and enthusiastic teacher who will start such a project, no matter on how small a scale. I can bear witness to several such museums which began with almost nothing, and now have collections which have taken a leading place in the educational activities of town or district.

THE JOHNS HOPKINS
UNIVERSITY.

RALPH VAN DEMAN MAGOFFIN.

IV

The University of Pennsylvania Museum

During the last five years, the University Museum, Philadelphia, has added many interesting specimens to its classical collections. Among them are several pieces of Roman sculpture, including a good portrait head of a Roman matron, a portion of a relief from Pozzuoli, with an expunged inscription on the reverse of the slab, a large collection of Roman glass, a number of Greek vases, and a large collection illustrating Cretan prehistoric art, which includes not only reproductions but many original specimens acquired by the Museum's own expeditions in Crete. Fragments of Attic vases from the tombs in Orvieto, which were acquired by the Museum in 1897, have been joined together with the result that a dozen or more vases in the best Attic style (chiefly black-figured) have been set up. Moreover, the entire classical collection has been rearranged.

UNIVERSITY MUSEUM,
Philadelphia.

EDITH HALL (EDITH DOHAN).

V

The Metropolitan Museum of Art⁵

The collection of classical antiquities in the Metropolitan Museum is full of valuable material for the student of the Classics. It is especially rich, for instance, in implements and in utensils, a study of which will do much to make our understanding of the daily life of the ancients more vivid. In the fifteen minutes, however, which are at my disposal I can show you only a few of the pieces which have a direct bearing on ancient history and literature.

A. Portraits of well-known Greeks and Romans:

- (1) Marble head of Epicurus.
- (2) Bronze statuette of Hermarchos.
- (3) Marble head of Augustus.
- (4) Bronze head of Agrippa.

⁵The Bulletin of the Metropolitan Museum of Art (\$1.00 per year, 12 numbers) is a good investment. Very valuable is a Supplement to the Bulletin for June, 1911, entitled The Room of Ancient Glass (10 cents). It has 24 pages, and 30 "figures", which contain many more than 30 objects. c. k.

- (5) Bronze statue of a boy of the Julio-Claudian family (perhaps Caius or Lucius Caesar). See *THE CLASSICAL WEEKLY* 8.105-106.
- (6) Marble head of Lucius Verus, broken, from a relief.
- (7) Bronze statue of Trebonianus Gallus.

B. Well-known Greek legends illustrated on vases and engraved mirrors:

- (1) Judgment of Paris.
- (2) Paris and Helen.
- (3) Odysseus blinding Polyphemos.
- (4) Odysseus and Circe.
- (5) Perseus and Medusa.
- (6) Bellerophon and the Chimaera.
- (7) Herakles legends.
- (8) A direct illustration of a custom with which we are familiar from the story of Electra and Orestes is shown in the scene on a lekythos representing a warrior cutting off a lock of his hair, presumably to place it as a dedicatory offering on a tomb.

C. Though the scenes represented on Greek vases are almost all known to us from Greek writings, except of course when they are pictures of daily life, it is very rare to have the vases themselves referred to in Greek literature. An exception is formed by the Panathenaic amphorae. These are mentioned by Pindar as having served as prizes at the Panathenaic games celebrated in Athens in the third year of each Olympiad. On the front side is always represented the goddess Athena, in honor of whom the games were held, between two columns surmounted by cocks. On one side is the inscription in Greek which means '(a prize) from the games at Athens'. On the reverse side is painted the athletic contest at which the prize was won. The contests represented on the Panathenaic amphorae in our collection are:

1. Foot Race.
2. Horse Race.
3. Chariot Race.
4. Boxing Match.

METROPOLITAN MUSEUM,
New York City.

G. M. A. RICHTER.

VI

*The Saalburg Collection, Washington University,
Saint Louis*

Of this collection I said but little last May. I had assigned to myself a place on the programme to discuss this most interesting collection simply and solely because I knew of no one else who had lantern slides of the collection. It seemed a pity that what is in some respects one of the most valuable, if not the most valuable classical collection in the United States, should be as little known as this appears to be. I have mentioned it to many teachers of Latin, without finding one, in the eastern part of our country, to whom it was known. Yet it illustrates admirably all sorts of things—a Roman camp, Roman soldiering, the every-day life of Roman soldiers, some of the recreations of

Roman soldiers, Roman agriculture, Roman trades (blacksmith, carpenter, mason, metal worker, etc.), as practised by the hangers-on inevitably attracted by a permanent camp. I showed a dozen slides, more or less, which are among the most highly prized of all the many slides in my private collection, and which help me as much as any I possess in my course on Roman life or in public lectures on certain phases of that life. I called attention also to the fact that in *THE CLASSICAL WEEKLY* 2.100-102 there is an article by Professor F. W. Shipley, of Washington University, Saint Louis, giving an account of the Camp at Saalburg, of the excavations there, of the interest taken in those excavations by Kaiser Wilhelm, of the reconstruction of the Camp by order of the Kaiser, of the establishment of a museum of Roman objects at Saalburg, of the making of models of the Camp as a whole, and of hundreds of the small objects found in or near the Camp, of the sending of such models, drawings, etc., to the Exposition at Saint Louis in 1904, of the purchase of the entire exhibit by public spirited citizens of Saint Louis, and the presentation by them of the whole to Washington University. In *THE CLASSICAL WEEKLY* 2.247 there is a brief note, by Marian Lynne, which explains why the Romans were so keen to hold the small strip of territory dominated by the camp at Saalburg: the soil of the Wetterau, the district in or near which the Camp lay, is extremely fertile, so that this district was the grain-land for the frontier population, and there are springs, still highly prized by physicians and patients, of whose medicinal and restorative properties the Romans were aware. Miss Lynne calls attention also to a pamphlet on the Camp, entitled *Führe durch das Römerkastel Saalburg*, by H. Jacobi (52 pages, 50 Pfennige. 4th ed., Homburg, 1908. 14 Text-Abbildungen). In connection with the Exposition at Saint Louis there was printed, in English, a short pamphlet on the Camp as represented at the Exposition; this paper contains a map of the district in which the camp lay, a photograph of one of the gates of the reconstructed camp, a plan of the Praetorium, a plan of a Roman villa near the Porta Decumana, and drawings of a number of tools used by the Roman carpenters and masons. On page 5 of this paper it is stated that the paper rests on a longer account, prepared by Mr. Edward Swift Balch, of Philadelphia, and published in the *Journal of the Franklin Institute*, under the title *Roman and Prehistoric Remains in Central Germany*. The definitive work on the camp is the larger work by L. Jacobi, a member of the *Limes Romanus Commission*, and Curator of the Museum at Saalburg, entitled *Das Römerkastell Saalburg bei Homburg von der Höhe*, in two volumes, with 80 Tafeln and 110 Text-Abbildungen (25 Marks. Homburg, 1900-1902).

CHARLES KNAPP.